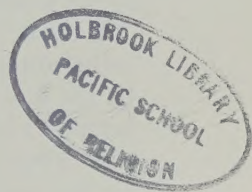
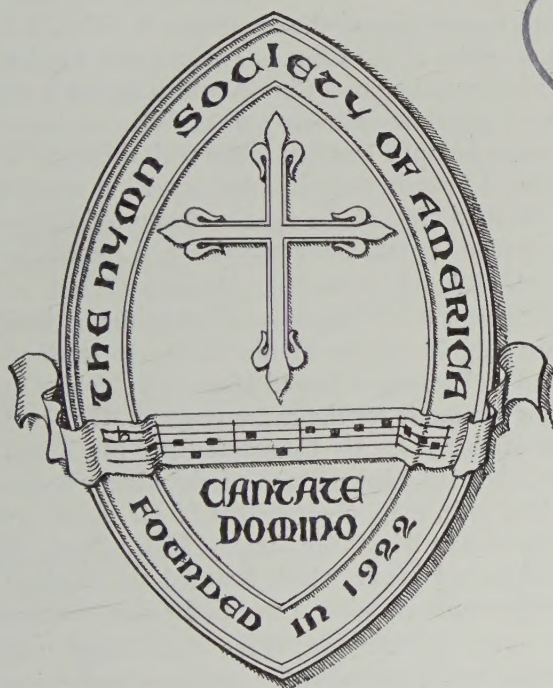


The Hymn

JULY 1964



The President's Message

HYMNS IN TWO CHURCHES

I have recently received reports from two churches which seemed to me unusual and worthy of special note. One is the First Congregational Church of South Haven, Michigan, whose pastor is Rev. Lawrence E. Tenhopen. On Sunday morning, May 17th of this year at eleven o'clock this Church held its *Eighteenth* Annual Hymn Festival. The theme of this service was "Women Hymn Writers." The program included six hymns sung by the congregation and eight hymn numbers by the four choirs of the Church. I was struck by that word "Eighteenth!" How revealing of a Church which regularly over a period of years gives a prominent place to hymns. What an inspiring education for that congregation! I was struck also with the hour of the Festival—eleven o'clock! Here is a Church that is willing occasionally to break through the solid crust of the routine eleven o'clock service to afford the congregation the refreshing experience of something different.

The other Church is the First Christian Church of Eugene, Oregon, whose pastor is Rev. Carlton C. Buck, the author of two of the new hymns published by the Hymn Society. In April of this year, this Church had an Evening of Sacred Music with Noble Cain as the guest leader using his music for the entire program. On Sunday, May 10th, which was Mother's Day, the Church featured Mr. Buck's hymn, "Bless Thou our Christian Homes," one of the Hymn Society hymns. On Sunday, May 17th, it featured another of Mr. Buck's hymns, "Christ shall be crowned as King." On Sunday, May 24th, the Church had an Evening of Sacred Music which featured the work of blind hymn authors and composers. What a month for that congregation!

Many other churches are doing fine things with hymns and sacred music; but these two offer pertinent suggestions to churches that may not be taking advantage of the inspiring musical opportunities that lie right at hand.

—DEANE EDWARDS

The Hymn

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Armin Haeussler, *Literary Consultant*

Morgan F. Simmons, *Book Review Editor*

Seth Bingham, *Musical Consultant*

Music Editors

Edward H. Johe

William B. Giles

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All correspondence concerning THE HYMN should be directed to Rev. Deane Edwards, 475 Riverside Drive, New York 10027.

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The Editor's Column

PHILIP S. WATTERS

One need only glance at a few copies of *THE HYMN* to be impressed by the learned articles, both historical and analytical, the excellent book reviews and the reviews of recordings. The notes about hymnic literature in current periodicals are up to date. The news as to activities of various groups interested in hymns is suggestively presented. The biographies are valuable.

But how much of this is for the little country churches? Do they even know about *THE HYMN*? How can *THE HYMN* be made to appeal more widely, to persons of limited educational background in hymns, without surrendering its scholarly character?

I have recently become the minister of one of the little country churches, and for this reason have been asked to make suggestions. I am impelled to reply by asking questions, to be answered for us by all of you who read this editorial.

1. What have you liked most in the issues of *THE HYMN*, and for what reasons?
2. How could its interest for you, personally, be enlarged? What new features, either regular or occasional, would you like to see introduced?
3. Do you think we should have more human interest stories about particular hymns—their origins or special appeals?
4. Could you make any fresh suggestions as to how *THE HYMN* could be of greater help to leaders who are seeking to lift the levels of hymnic appreciation and to create a love for the truly good and beautiful.

Please give us your contributions—for which we can, in return, give only our thanks. Also, tell us whether you are related to any little country churches.

Note: The July issue of our periodical will necessarily be delayed. This could not be helped. The Editor extends sincere apologies to all readers for the complications which result from the delay.

A Guide to Hymn Study

NANCY WHITE THOMAS

- I. Introductory Statement
 - II. Guide to Study of a Single Hymn
 - III. Comments on the Guide
 - IV. Guide to Study of a Group of Hymns
 - V. Addresses of Publishers of Recommended Materials
-

I. Introductory Statement

The greatest single need in church music today is precisely what it was in Paul's day, namely, that the people understand what they are singing and that they sing from their hearts.

In making this pronouncement I am saying four fundamental things: (1) all is not well with church music; (2) hymn singing is the most important part of church music; (3) the meaning of the words is central in hymn singing; (4) the meaning should be clear and vital to the congregation.

With all of our advances in musical and literary quality, we have yet failed to meet squarely the issue joined by Paul in I Corinthians 14, where he pleads for intelligibility and sincerity in every phase of worship. With all of our proliferation of choirs and their substantial uplift of worship, we have not succeeded in indoctrinating minister, musician and people with the Protestant position that the main function of the choir is to aid congregational singing. With all of our stories and biographies and histories of hymns, with all of our hymn sings and hymn rehearsals and hymns of the month, "the spiritual content" of the hymn is still inadequately interpreted.

There is no substitute for the study of the individual hymn in its Scriptural and theological and ecclesiastical frame, and there are no short cuts to the appropriation of this meaning. Hymn by hymn we must learn, as in our human relationships we make friends person by person.

There are many ways to "make friends" with hymns. The ways I am suggesting in this booklet were originally developed in a course on "The Hymn in Christian Experience." Later they are to be incorporated in a longer work on the analysis and interpretation of hymns. Meanwhile, individuals and groups interested in a serious

study of hymns may find them helpful. For the reassurance of the skeptical who consider a hymn text too "simple" for detailed examination, let me say that the plan of study given here has been tested again and again at the seminary level and with lay people. Without exception, students have found a fullness of meaning which has not only brought the hymn itself alive but has revealed a network of interconnections between hymn and Scripture and doctrine and prayer and church history and contemporary life. Through these manifold interconnections, one sees more clearly that all of Christian life hangs together, a viewpoint from which the hymn can be significantly fitted into the whole.

In my course on hymns, the use of this plan of study is preceded by lessons dealing with words, figures of speech, grammar, symbols, principles of analysis, the nature of meaning, ways of communication, and basic Christian doctrines. Here the *Guides* must be presented without this cushioning: there is space for only a few comments and illustrations. To supplement this, I have listed several articles and books, the most significant for this type of study being *Paper XXI* of The Hymn Society of America ("The Philosophy of The Hymn"), in which I have discussed the relationship of religion to poetry and music and have indicated the direction a serious hymn study should take. The *Guides* are the practical application of the position taken in this *Paper*.

All of my suggestions for study rest on the assumption that there is a wide gap between the meaning our religion *has* for us and the meaning it *could* have for us. We Christians are too often content with meagreness when Jesus came to give abundance. There are heights, depths, beyonds we could attain—yet we stop short. The "arduous fullness" possible in religious experience depends to a large extent upon our laying hold on more of the meaning packed in our Bible, our prayers, our creeds, our hymns, and other media of worship and instruction. The analytical process, dull as it may sound to the uninitiated, opens to us new vistas of appreciation. It is this process which I attempt to carry out with hymns. The results in my own understanding lead me to agree wholeheartedly with the critic who asserted that "... the possibilities of any good poem—even of a mediocre poem—cannot be exhausted by analysis. ..."

To analyze is simply to divide and multiply: divide the whole into parts for closer examination, thus multiplying the meaning of the whole. My *Guides* for hymn study are nothing more than suggested ways for making this division, the division of a single hymn and of the entire hymnal.

Certainly it is not my intent that any Christian, lay or professional, should make an intensive study of *every* hymn. Such an undertaking is impossible and unnecessary. If only one great hymn is explored in the comprehensive manner outlined here, it will develop the capacity for quickly "tearing the heart out of" any hymn as need arises. In addition to this, the spiritual yield from a full length study will feed into one's life for years to come.

II. *Guide to Study of a Single Hymn*

1. Read the text over and over . . . silently and aloud.
2. Memorize the words.
3. Live with the hymn from day to day . . . hum it, sing it, think it.
4. Write a brief prose summary of the thought contained in the poem. That is, what is the plain sense of the words? Condense this summary to a short phrase.
5. List and meditate on
 - . . . the words that have special appeal to you—
 - . . . image-making words—
 - . . . contrasting words and phrases—
 - . . . similes and metaphors—
 - . . . symbols—
 - . . . repeated words and phrases and ideas—
 - . . . word connotations.
6. Make a grammatical analysis of the poem.
7. Study the form of the poem. That is, how is the thought organized?
8. Make a list of the relationships in the hymn:
 - . . . *Of God* to the individual—
 - to the church—
 - to mankind, society—
 - to special groups (the wicked, the old, etc.)—
 - to the devil—
 - to angels—
 - to nature—
 - to time and eternity and space.
 - . . . *Of the individual* to other individuals—
 - to God—
 - to church, society, groups—
 - to the devil, to angels—
 - to the physical universe—
 - to time, eternity, space.

16. Meditate on the significance of the hymn's message
 . . . to your own life—
 . . . to contemporary church life.

III. *Comments on Guide*

Any hymn, all hymns, may be explored on the basis of this *Guide*. However, in order to gain the most from your effort, I highly recommend the selection of a hymn of unquestioned literary and spiritual merit for your first (and perhaps only) study on such a scale.

Though there is a logical sequence in the order of suggestions, the *Guide* need not be followed rigidly. Dig in at any point—move out in any direction that fires your imagination. The important thing is to go directly to the words of the hymn and make a firsthand study *before* turning to what someone else has written. Your own discoveries will be worth far more than those of an authority. Commentators have their place, but that place is *after* you have exhausted every means for original work. People are inclined to underestimate their gifts of imagination and insight. Because of this, we have developed the habit of dashing off for material *about* hymns instead of concentrating on a study of the hymn itself. In so doing, we block our unique powers by another person's interpretation, and too, we fail to achieve the appreciation of meaning which comes only from firsthand experience.

In line with the above, I urge that the study of the hymn in its historical setting be delayed until all the other "returns" are in.

Let me stress the necessity of writing out the results of your study. If you do not record everything as you work, you will not force yourself to think through the exercises carefully; you will lose many facts; you will forget some of the "glimpses of truth" that come to you; you will not feel the impact of visual lists or sense the interactions of the different factors in the poem; and you will fail to gain significant over-all impressions.

Your notes will preserve in tangible form a unique spiritual experience. As the years pass, the initial "returns" will be augmented, because the mind subconsciously reaches out to other pertinent facts and ideas, relating them to the system of meaning already built up.

Turn now to the *Guide* for brief comments, *admittedly inadequate* for showing you how to realize all of the possibilities in this kind of study, but *hopefully sufficient* for getting you started. Once on the way, the rewards of independent study may lead you to secure additional help from the materials I have listed, or better still, to develop your own plan of study. I shall take up the exercises by number:—

1, 2, 3. Earlier I likened hymn learning to making friends. Friendship depends upon firsthand contact between persons. Similarly, the surest way to know a hymn is to make direct contact with what it is saying by reading it again and again, memorizing it, living with it day after day. We need to see the hymn as a whole before taking it apart for close examination.

It is sometimes the inclination of students to skip these stages in understanding a poem. Every book I have read on poetry bears out their importance!

For an article on the values in memorizing (Scripture as well as hymns) see "Learning By Heart" / *Christian Observer*/N.W.T./September 6, 1961.

4. By "prose summary" I do not mean a line by line recasting of poetry into prose; rather, a concise statement of the hard, bare core of what the poet is saying. This is spoken of as "the plain sense of the words." It is far from being the full meaning of a poem, but it is the indispensable kernel of the meaning.

If you have never tried to condense the thought of a poem into a sentence or two, you may find it more difficult than you anticipate. It may be helpful to you to examine and criticize several summaries of "Fairest Lord Jesus" made by students in my classes:—

(1) The love of the Lord Jesus is more beautiful and more pure than any known to man on earth and in heaven.

(2) You think *creation* is beautiful and wonderful; you ought to become acquainted with the *Creator*!

(3) The essential meaning of "Fairest Lord Jesus" is that God is in charge of, greater than, and fairer and purer than all we can find in the universe.

5. "Poetry houses itself in words. . . ." If we hope to enter that house and enjoy its treasures, we must have some understanding of "words and their ways."

The exercises given here are rudimentary in the study of poetry. Engaging in them carries us beyond the surface meaning of the words. Imagery, figures of speech, symbols, etc., are poetic devices for conveying meaning beyond the literal; they *suggest* meaning.

Image-making words produce a mental duplication of a sense impression. Through the concrete, sensuous terms of imagery, we see, touch, hear, smell and taste things not actually present. The poet depends upon picture-making words to express much in little space; he depends upon the reader to mull over these words in order to realize the fullness of his meaning.

To get some conception of the difference imagery makes, try substituting general, abstract words for the specific, concrete language of a poem. Suppose, for instance, the author of "Fairest Lord Jesus" had written

"Some things are fair,
Other things are fairer,
But Jesus is the fairest of everything in the world."

How much more colorful and gripping it is when he compares Jesus with meadows, woodlands, sun, moon, stars, angels!

Through the listing of *contrasting words and phrases* we are led to an awareness of the contrasting (sometimes opposing) ideas back of the words. Poets make use of the fact that we learn through noticing differences between things. Much of the meaning of our religion comes to us through contrast: e.g., God is holy—man is sinful; God is mighty—man is weak; the Christian life is both hard and easy; etc.

Try this exercise with Charles Wesley's "Christ, whose glory fills the skies." Read the poem slowly and write in parallel columns the words and phrases which specify or suggest light and darkness. Soon you will sense that the thought of the poem is built on the contrast between the heart *without* Christ (symbolized by darkness) and the heart *with* Christ (symbolized by light). Wesley pushes these opposing states farther and farther apart in our thinking and feeling, in order to show us how marvelous it is to have a Christ-filled heart. This is poetic persuasion in the cause of religion.

We learn also through noticing likenesses. *Similes and metaphors* are figures of speech based on the comparison of similar things. The simile puts in the word of comparison, as "Hearts unfold *like* flowers before Thee . . ." and "*As* pants the heart . . . *so* longs my soul. . . ." The metaphor leaves out the word of comparison—it is an implied comparison—it identifies the things compared, as "Sun of my soul, Thou Saviour dear . . ." and "I am this dark world's Light . . ." and "Tune my heart to sing Thy grace. . . ."

A *symbol* is a more complex comparison. It takes one thing to "stand for" another, as for example, physical light stands for spiritual light, the cross stands for Jesus' atoning death, Sunday is the "emblem of eternal rest."

All of the arts and life itself employ the principle of repetition. *Repeated words and phrases and ideas* serve several ends in poetry:—

- ... repetition is an aid to form (i.e., the organization of thought)—
- ... repetition with variety is essential to unity—

- ... repetition satisfies our expectations—
- ... repetition gives emphasis—
- ... repetition clarifies ideas—
- ... repetition creates mood, atmosphere—
- ... repetition intensifies emotion.

Is it any wonder that the noting of repetition in a poem should be an illuminating exercise?

Webster defines *connotation* as "the suggestive significance of a word apart from its explicit and recognized meaning." It is the sum total of all the impressions that go to make up the personality (or character) of the word, beyond its literal definition. The connotations of a word include personal as well as universal associations, along with suggested meaning. Let your mind play around this exercise, after fixing clearly the distinction between the denotation and the connotation of a word.

6. Grammar is the method of putting words together. It is our means of showing the relationships between words. If you have not concerned yourself with grammar since school days, you may be surprised to find this a fascinating exercise. A simple point of grammar is oftentimes the indispensable key to meaning.

Look, for instance at the "if" in "If thou but suffer God to guide thee . . ." or the "that" in "Born that man no more may die . . ." or the frequent occurrences of "till" and "but" and other connectives. Note also the revealing character of different tenses, the effect of strong verbs, of colorful adjectives, and so on.

7. Some knowledge of form and its relationship to content is basic to getting the meaning from a poem. It is not easy to grasp the concept of form unless you have had some training in one of the arts. Even then you may not recognize the outworking of form in life experiences. Skip this exercise if it is confusing to you. However, if you are interested in pursuing it, you will find help in books and articles that deal with the analysis and interpretation of the arts, particularly the literary arts.

For short treatments which bear directly on form in hymns and analogous forms in Christian faith, consult:—

"Hymns Draw Out and Point Up Meaning"/N.W.T./THE HYMN/January 1962.

"Supplement to THE WAY and A Way"/N.W.T./February 1964.

(Material supplementing a series of lectures on Christian doctrine, in which the universal principles of form are explained and illustrated and used in interpreting hymns and Scripture passages.)

"The Philosophy of The Hymn"/N.W.T./Paper XXI/The Hymn Society of America/1956.

However slight its compass, however poor its literary quality, the thought of every hymn is organized in some way. The significance of the poet's message is bound up with this organization (or form). Prolonged examination and meditation on the basis of the other exercises in this *Guide* may be necessary to reveal the organization of thought in some hymns; in others, the form is obvious.

8. The meaning in a poem becomes clearer when we look closely at the interaction of persons, objects, situations, attitudes and emotions. Even a simple hymn may have an elaborate network of relationships underlying the poet's thought. Not every relationship pointed out in the *Guide* will be found in every hymn. On the other hand, you may find relationships which I have not listed.

9. A diagram is a "picture of form"—not a representational picture, but a picture showing relationships between the objects and persons and ideas in the poem. Charts serve this same purpose. Both chart and diagram go hand in hand with analysis. Advertisements and journalistic writing make extensive use of these methods in putting over ideas. Study them!

For a fuller explanation and illustration of the diagramming of hymns, see "Lining Out the Hymns"/N.W.T./*Music Ministry*/April May, June 1962.

10. The question is a natural tool of learning. The very sign—?—is like a screw which bores through to the inside of things. Children, philosophers, scientists, artists, are inveterate question askers. If you wish to know what is in a hymn, you must screw into it many hows, wheres, whats, whens, and whys. As you answer the questions I have listed in the *Guide*, others will come to mind. Certainly, the particular hymn you select for study will call forth questions bearing on its particular meaning.

11. Many of our hymns fall into the class of "little dramas." I use the adjective "little" because of the brevity of the poem; its subject matter is, of course, "the greatest drama" known,—the drama of God and man, acted out in heaven and on earth, extending through time and eternity, involving the supreme issue of sin and salvation. The "story" told by the hymn is the same "story" told by the Bible: it is a dramatic story, with many lesser dramas caught up in the great drama.

We cannot read the Bible through in one sitting. The hymn, however, in compressing the Biblical drama into the compass of a few stanzas, makes it possible for us to live it through in a short time—to see the end from the beginning. This is a necessity for the Christian.

12. Hymn study is a direct route to Bible study. You cannot travel many lines or stanzas without finding yourself in Scriptural territory. In breaking away from the centuries-old custom of singing only metrical Psalms, Isaac Watts insisted that the Bible is God's Word to man, and song is man's response to His Word. These "responses" (i.e., hymns) draw much of their message and expression from God's Word. In turn, the hymnal is one of the finest commentaries on the Bible.

Standard church hymnals carry an index of Scriptural allusions, designed mainly to serve preachers and other leaders. In an independent study of the hymn's tie-in with Scripture, it is well to avoid this index. Try to track down the allusions, the common phraseology and figures of speech, the underlying symbolism, etc., *without benefit of* index or commentary. This will force you to handle the Bible, to read portions of it in the search for a half-remembered quotation, to move from footnote to footnote in relating references. The purpose in this exercise is not to document each line of the hymn with a verse of Scripture! Such a plan might be helpful, but it is mechanical and limited in scope. What I am proposing is a creative approach, one which should lead you to see the wide bond of kinship between hymns and Scripture.

13. Hymns belong to families. While a single hymn can stand by itself, its meaning is amplified when it is viewed in connection with hymns related in theme, imagery, etc. This exercise will probably stimulate you to attempt some of the studies of groups of hymns and then trace an idea through the entire hymnal. (See second *Guide*.)

14. Hymns *do* teach theology, whether or not the hymn writer sets out with that intention. The contents of many hymnals are classified according to our beliefs. (Some hymnals follow the Christian Year for the division of the contents.) If you have done the other exercises carefully, you are well on the way to writing out what your hymn selection teaches about God, Christ, the Holy Spirit, sin and salvation, the Church, the life everlasting, and other fundamental doctrines.

Don't expect any one hymn to give a complete statement of the Christian faith! I sound this warning, because frequently a hymn is criticized for not touching on some doctrine or doctrines other than those it does cover.

Today laymen are studying theology. You may have a textbook from Sunday School class or training group. If not, ask your pastor to recommend one. The Apostles' Creed and the Nicene Creed, of course, furnish guidance on our main Christian beliefs.

15. To most people, hymn study begins and ends with this exercise. I have placed it near the end because it will send you to books. If you have first done the other exercises faithfully, it is now permissible to do some reading about the hymn. What you find will help round out the meaning you have discovered for yourself. The *Handbook* to your church hymnal may furnish the information you need. Two other excellent books on the history of hymns are:

"The Story of the Church's Song"/Millar Patrick/Scottish edition of 1927. Edited 1962 by J. R. Sydnor/J. Knox Press, Richmond, Va.

"The Gospel in Hymns"/A. E. Bailey/C. Scribner's Sons, New York City.

16. In the final analysis, the most important consideration about a hymn is the application of its meaning to personal and corporate life. Does the hymn speak to your heart, to the heart of the church? As we take the truths of the Bible and seek to make them relevant in daily life, so should we meditate on the message of the hymn to discover its significance for our times. Then, and then only, can we speak to God through "hymns and psalms and spiritual songs."

IV. *Guide to Study of a Group of Hymns*

Hand in hand with the study of a single hymn goes the study of a group of hymns, the group sometimes extending to the entire hymnal. It is not possible to grasp the scope and significance of the hymn in Christian experience apart from this twin approach—each throws light on the other.

The most obvious way to study a group of hymns is to choose a theme, look it up in the topical index of the hymnal, and study the hymns listed there. Such a study does not consist in a detailed analysis of each hymn in the group, but proceeds according to a pattern growing out of the theme under consideration. A careful reading of the hymns (ten, twenty, fifty, more or less) is sure to suggest a plan for further study.

Hymns elude strict classification, so with any theme we shortly find ourselves spilling over into other sections of the hymnal.

For an example of this type of study, see "A Journey to Brotherhood"/N.W.T./*Music Ministry*/February 1961.

Other simple and well known groupings for hymn study are: by

country, by language, by denomination, by author, and by historical period. The *Handbook* to your church hymnal will furnish material for such studies.

In denominations following a hymn-of-the-month program, there is a ready-made group of hymns for special study. The custom in most churches, after the initial announcement of the list for the new year, is to consider each hymn separately as its month rolls around, never taking an over-all look at the twelve. Surely this is a case where a group study could be of real value in furnishing a frame of meaning in which the single hymns have greater interest.

For an illustration of such a coordinated treatment, see "Bridge of Hymns"/N.W.T./*Presbyterian Action*/January, February 1960. The methods used in these articles to show the unity of one particular selection of hymns are applicable to any hymn-of-the-month program.

Far more rewarding than the study of a special group of hymns is the study of the entire hymnal under the guidance of some of its underlying ideas and figures and symbols. Hymnody, rooted in Scripture and in the experience of Christians since Biblical times, embodies concepts and images common to all Christian thought. While its poetry is compiled from many authors over many centuries, we find these basic ideas recurring throughout the total body of hymns. To trace one of these ideas from beginning to end of the hymnal is an exciting and fruitful spiritual exercise. A small hymnal, which includes a cross section of hymnody, is best for such studies.

The possibilities here are almost inexhaustible. I shall list only a few which have been helpfully followed by students in my classes. In each case the method is to read every hymn, writing down words and phrases and lines that bear upon the idea under consideration, letting the pattern of your thoughts emerge under the impact of the accumulating material. For my own purposes I use a legal pad, which has extra long lined pages. In the margin I note hymn number and stanza, following across the page with the quotation.

Suggested ways of studying the entire hymnal:

1. List the names used for God. This can be sub-divided into the names for each of the three Persons of the Trinity. The implications of such a list are beyond reckoning. There comes a new awareness of the significance of God's name among the Hebrew people and in our New Testament writings. Reflection on these names (there are eleven in a single stanza of one hymn!) leads to a fuller knowledge of God's character and work, as well as an enhanced sense of His presence.

2. Follow through on some of the underlying symbolism in the hymnal. For example:

... Consider our bodily postures and attitudes and motions as symbolic of religious attitudes and actions. We bow, kneel, rise, tremble, lean, run, stand, climb, even fly! Our eyes, ears, hands, feet, bodies, in various positions and movements, signify "the inner man" in his relation to God. There is a wealth of meaning awaiting discovery here.

... Or turn your attention to the concept of the law, in such terms as guilt, courts, obey, judge, demands, release, statutes, etc., which run through hymnody and "stand for" a real and important aspect of God's character and dealings with His people.

... Even children enjoy tracing the concept of royalty through the hymnal. God is our King. The hymnal has "wonders untold" stored up in the picture it builds of crowns and thrones and sceptres and kingdoms and authority and the shining splendor of majesty.

... Choose a symbol like "water" and note every reference to it. Soon the waters will divide into springs, fountains, streams, rivers, showers, ocean, and you will be thinking of water as the universal symbol of cleansing, healing, life-giving, and drawing the analogy to God's action in human life. It is but a step to meditation upon the sacrament of baptism, which employs water as the outward sign and seal of an inner experience of renewal. "Image begets image"—thus we are led on to the idea of "newness" in nature and in human experience, both of which point to the new birth, the new creature in Christ, the new life, the new Jerusalem, of which we sing!

3. Take one of the metaphors used by Jesus to convey the nature of His mission among men (way, door, shepherd, bread, light, and so on) and use it as a guide through the hymnal.

In doing this with the figure, "I am the way," I soon found the many references shaping up as answers to certain important questions about our life in Christ. For example:

Question—What are some of the characteristics of The Way?

Answer (from hymnal)—It is dark, toilsome, steep, safe, accompanied by song, etc.

Question—How do we move along The Way?

Answer —We climb, march, wander, advance, etc.

Question—What does God do for us along The Way?

Answer —He leads, protects, inspires, promises rewards, provides aids (called "means of grace" in next question).

Question—What are these "means of grace" for The Way?

Answer —They are prayer, Bible, sacraments, service, fellowship, etc.

All of these answers are drawn directly from the language of hymns. In addition to this descriptive build-up of *The Way*, one gains over-all impressions and occasional insights which cannot be predicted, because they come *in the doing* of the exercise under the leading of the Holy Spirit. To each of us He reveals something special, for every one of His children is unique in inheritance, training, and experience.

V. *Addresses of Publishers of Recommended Materials*

Christian Observer, Converse and Company, 412 South Third Street, Louisville, Kentucky. Annual rate—\$4.00.

Music Ministry, 201 Eighth Avenue, South, Nashville 3, Tennessee. Annual rate—\$3.75. Single copy—25¢.

Presbyterian Action, 8 North Sixth Street, Richmond, Virginia.

THE HYMN is a quarterly published by The Hymn Society of America, 475 Riverside Drive, New York City. Single copy—50¢.

Membership in The Hymn Society is \$5.00 a year, and includes THE HYMN and "Papers" of the Society.

Paper XXI, "The Philosophy of the Hymn"—35¢.

Paper XXV, "A Short Bibliography for the Study of Hymns"—60¢.

For other helpful materials on hymns, write for the Society's list of "Literature Available from the Hymn Society of America."

"Supplement to THE WAY and A Way"—25¢. (Limited number available.)

"Guide to Hymn Study"—50¢.

The first booklet may be obtained from the author: Mrs. John Newton Thomas, 1220 Rennie Avenue, Richmond 27, Virginia; and copies of the latter from The Hymn Society Office.

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Editor's Note: The material contained in this article was sent by the author to the Editor on June 1, 1964, with the expectation that it would appear in the July 30, 1964, issue of THE HYMN. Final publication has been delayed through no fault of the author.

Great Hymn Writers and Their Hymns

GRACE BUSH

THE TIME OF KING HENRY VIII is very difficult for us to imagine in this great rich age of music in which we live. But at that time, when music was beginning to take its first faltering steps, there were very few of either teachers or schools of music.

One of the very few schools of the time was kept by William Byrd and his delightful "Rules Written For the Defense of Singing" are so quaint and charming that I wanted to give them to you. He says,

It is a knowledge easily taught and quickly learned when there is a good master and an apt scholar.

The exercise of singing is delightful to nature and good to preserve the health of man.

It doth strengthen all parts of the breast and doth open the pipes.

It is a singular good remedy for a stuttering or a stammering in the speech.

For there is no voice whatever to be compared to the voices of men, when they are good, well sorted and well ordered.

The better the voice, the better it is to praise God withal—and the voice of man should be employed chiefly for that end.

And he closes by saying, "Since singing is so good a thing, I wish all men would learn to sing!"

It is hard for us to believe that there was a time when music was frowned upon in the churches, when it was considered a very bad thing to have any music and when those first hymns, sung in the little village church where Isaac Watts and his father attended, were so incredibly bad that Isaac, after hearing an especially bad one, said to his father. "Dear me! I really believe I could write a better song than that myself!"

"Why don't you try?" said his father.

Isaac did try, and the next Sunday the first of the 515 hymns and psalms he wrote for us was sung in the little church. Soon people all

Grace Bush, of Los Angeles, California, is a distinguished composer, poet, author and lecturer. She has appeared in hundreds of programs from coast to coast during the past twenty-five years. Among her most popular lecture-recitals is "Great Hymn Writers and Their Hymns." (This article is reprinted from the magazine Defenders with the permission of G. H. Montgomery, President.)

over that part of England refused to sing any songs except those by Watts.

How many of these are now, I fear, forgotten, but how many others are still household words and joys. "When I Survey the Wondrous Cross" and "O God, Our Help in Ages Past," to mention only two that are constantly in use in our great churches.

Then we come to the hymn more often sung in all churches of all denominations than any other, "Praise God From Whom All Blessings Flow." It was written by Bishop Ken.

He lived in very troubled times during the reign of Charles the Second of England, often called "The Merry Monarch," a time when England was full of vice, corruption and evil. But Bishop Ken was not afraid to stand up in his pulpit in the heart of London and speak out boldly about the things he saw around him. Even when the King himself came to the church with his famous favorite Nell Gwyn, the preacher was not afraid to tell the King just what he thought. Charles used to say, "Well, I must go to church this morning and hear Ken tell me of my faults."

He protected the Bishop all through his life, and it was during the reign of James the First that Bishop Ken passed away. His funeral service was a very unusual one. It took place at sunrise and six of the very poorest men in his parish followed him to his last resting place, for he had always loved the poor and had done all that he could for them, and his own beautiful hymn, "Awake My Soul!" was sung. I think that must have been a very wonderful and inspiring moment.

John Keble, the author of *The Christian Year*, was modest, homely, unambitious and meek and was content to live very quietly in the little village in England where his home was.

It was he who wrote:

I am weaker than a child,
And Thou art more than mother dear,
Without Thee, heaven were but a wild.
How can I live without Thee here?

John and Charles Wesley, how dear and familiar are those two beloved names, more so to me since I had the privilege of standing in Westminster Abbey before the bas-relief showing Charles Wesley preaching in his pulpit and the words underneath, "I count the whole world as my parish!"

Yet, while those two men lived, though hundreds flocked to hear them, how many more their voices could not reach for we had not the miracle of the radio then.

But since they have gone from us, how their words have flown over the whole world. What lovelier Christmas hymns have we than "Hark, the Herald Angels Sing!" and "Love Divine, All Love Excelling." But sweeter and more beautiful than these is "Jesus Lover Of My Soul," the hymn of which Henry Ward Beecher said, "I had rather have written that hymn than have all the fame of Christendom, for fame will die but that hymn will go on singing through the ages up to the very throne of God himself."

Susannah Wesley, the mother of Charles and John Wesley, was the wife of Samuel Wesley, a minister of the Church of England, and the mother of just nineteen children. Since Samuel's salary was only \$250 a year, it must have taken some clever planning to bring up a family of such size on such a budget. But Susannah Wesley was such a clever, strong-minded woman, she drew up a careful set of rules to govern her family, and in spite of a good deal of poverty and sickness, it was a very happy family.

One night in 1709, their house burned down and they all nearly lost their lives, especially John who was pulled out of the window just before the roof fell in. This really amazing escape convinced his mother he must have some special work in life to do, so we find her writing in her diary:

"I do intend to be particularly careful of the soul of this child that Thou hast entrusted to me, that I may do my endeavor to instill into his mind the principles of Thy true virtue and religion."

Samuel Wesley wrote to his son, "Endeavor to repay her prayers for you by doubling yours for her. Above all things, live such a virtuous life she may find her care and love have not been lost in you."

"Holy, Holy, Holy, Lord God Almighty!" by Dr. Reginald Heber is based on the great hymn of the Apocalypse. It is Dr. Heber we owe for two of our finest missionary hymns, "The Son of God Goes Forth to War" and "From Greenland's Icy Mountains."

Perhaps the best loved hymn in the English language is "Rock of Ages" written by Dr. Augustus Toplady in 1776.

Dr. Toplady was walking along the seashore one day and was caught in a severe storm. He took refuge from the fury of the storm behind a great rock nearby. After he was able to reach home and the storm was over, he remembered how the wind had whistled in his ears and the rain and sleet had beat so fiercely on the great rock but he had been protected and safe from the fury of the storm.

He sat down at his desk, took his pen in his hand and began to write:

Rock of Ages, cleft for me!
Let me hide myself in Thee.

Here again, as in Charles Wesley's great hymn, we have the thought of a hiding place, a refuge from trouble. Yet Charles Wesley and Toplady were bitter theological enemies, because they could not agree about many creeds of the church. But I think no one remembers that now. They only remember that these men gave us two of our noblest and most inspiring songs.

One of the things we seldom remember is the great difficulties our missionaries face when they have to translate things dear to us into other languages.

A young Hindu student was given this great hymn, "Rock of Ages," to translate into English. This is what he made of it:

Very old stone, split for my benefit,
Let me absent myself under one of your fragments.

So you can easily see how difficult it is to translate the inner meanings of words into other languages. This is especially true of the words of a poem.

Charlotte Elliott, the author of "Just As I Am," was bed-ridden all her life. She suffered intense pain. She was not able to see anyone. Perhaps those who looked at her life might have thought it a feeble, wasted thing.

But after her death, more than 3,000 letters were found in an old trunk which had come to her from all over the world, thanking her for the courage, inspiration and comfort that that one simple hymn had brought to hundreds whom she could never see. One sees how wonderfully God had used that life, full of pain and sadness, to bring joy and help to so many, many others.

There were two men both named Bernard—Bernard of Clairvaux and Bernard of Cluny—who had very fascinating characters.

In F. Marion Crawford's great book, *Via Crucis*, we have a wonderful picture of Bernard of Clairvaux.

Crawford said of him, "It was quite impossible to say what it was that made this man's form and face utterly distinct and different from others. It was not alone the Christ-like brow or the noble features or look of bodily suffering. It was something beyond all this. It was the crown of heroism—the glory of genius."

Bernard of Cluny, of the great monastery of Cluny, is the author of one of our loveliest hymns, "Jerusalem The Golden."

He wrote a 3,000 word poem called *De Contemptu Mundi*, which means "In Contempt of the World," in which he said,

Hora novissima! Tempora pessima sunt vigilemus! meaning, "Today the world is evil! Be on your guard!"

I fear if Bernard of Cluny had lived in our world today, he still would have had cause to write, "Today the world is evil! Be on your guard!"

Another of our great hymn classics is "Nearer My God To Thee" by Sarah Flower Adams.

Of course, we know Mrs. Adams must have had Jacob in mind when she wrote this wonderful hymn with the ladder reaching from heaven to earth and the angels ascending and descending.

There was a woman once who thought that her life was harder, her burden greater and problems heavier than anyone else. She was very bitter and unhappy until one night she had a very strange dream. She dreamed that when she opened her eyes and looked around her, she was in a great desert place surrounded by crosses, crosses of all kinds and all materials. As she looked wonderingly around her, she saw near her a cross covered with beautiful flowers—roses and lilies—that perfumed the air all around. She ran and bent over it eagerly saying, "O what a beautiful cross! This is my cross." But when she tried to lift it, she found sharp thorns under the flowers that pierced her hands. And she turned away sadly. Then not far away, she saw a cross covered with jewels—rubies, diamonds, and sapphires—that glittered and shone so brilliantly. She ran to lift it, but it was so heavy she could not lift even a corner of it from the ground, and she turned away again sorrowfully.

Then suddenly she saw, over in a corner all by itself, a plain battered old wooden cross and she went to look at it saying, "I wonder what this old thing is doing here?" As she bent to look at it, suddenly she saw it was her own old cross. When she picked it up, she was amazed to find how light it was!

If there is a moral in this little story, perhaps it is just this. It is not *changed* lives or *changed* crosses we need, but sometimes just a *changed attitude* about the things that seem so difficult and sometimes they turn out to be not nearly as bad as we thought.

If life really is a ladder reaching from earth to heaven, as Mrs. Adams would have us believe, if life depends on its altitude rather than on its length, as a very wise man tells us, then the life we are living right now is very important after all.

Our most beautiful hymn in divine guidance is "Lead Kindly Light" by Cardinal Newman.

I think in this great hymn we have the lesson so gently and

beautifully taught of not letting our own pride and desires rule us. Death, Cardinal Newman teaches, to the Christian will not be "good night" but "good morning."

Then steal away! Give little warning!
Choose thine own time!
Say not "good night," but in some clime
Bid me "good morning"!

Our most splendid picture of the church as a great army is "Onward, Christian Soldiers" by Dr. Sabine Baring-Gould.

But how little did Dr. Baring-Gould ever imagine when he wrote that song for a little Sunday School class to march into their room by, how could he ever believe that it would be sung around the world and that men of all creeds and nations would march to it and be inspired by it.

So you see how strangely the things we create go from us sometimes beyond our sight.

Dr. Lorimer said, "There is nothing more pitiful than a soulless, sapless, shrivelled church rooted and bearing no fruit, keeping only the semblance of an existence."

I think there are very few churches that could be so described when we think how the church reaches into every avenue of our lives, so we can trace every blessing we enjoy directly or indirectly to our churches.

I heard of a small church paper that had for its motto "To defeat the devil socially, politically and ecclesiastically."

Yes, as the *Christian Century* says, "When the church becomes militant again, when its strategies become more venturesome and courageous, when its social conscience becomes keener, when church membership means something besides cash but also time and labor and reputation, it will become again a center of attraction for heroic souls."

Correction

The article, "By cool Siloam's shady rill," which appeared in the April issue of THE HYMN contained a page of illustrations. Readers will note that Example I is given as III, IIa is correct, II should be IIb, and I should be III. On Page 43, the next to the last line has the rhythmic figure reversed. This is obvious because the mention of the device occurs in several other places correctly.

Real Fun Encountering Hymn Questions

EDWARD BRADFORD ADAMS

RECENTLY a tradesman asked my occupation. I told him I was a hymnologist. That seemed a novelty to him, so I explained that I made an intensive study of hymns and their stories, lecturing on the subject frequently. As he appeared to be interested, I persuaded him to try me with a question. He asked, "Who wrote the Old Rugged Cross? Fanny Crosby?" I answered, "No, George Bennard. And he was honored a few years ago as Marshal of Pasadena's Tournament of Roses, playing his tune on a float throughout the length of the parade."

My sister arranged for me to talk on hymns to her D. A. R. chapter. I told them my experience both on the giving and receiving ends proved the question period of greater interest than the set speech. Accordingly, I desired that they start right in with questions on the general topic, not claiming to know all the answers, but promising to do the best I could. The first lady inquired what I could tell them about "The Battle Hymn of the Republic." I complimented her on her opening question and told about Julia Ward Howe touring the battlefields about Washington with her pastor Dr. James Freeman Clarke when they met a troop of soldiers singing "John Brown's Body." Dr. Clarke said, "Julia, you ought to write some new words to that tune." That night she brought him the words as we know them. Shortly they were printed on the front cover of the Atlantic Monthly, February, 1862.

One Sunday a member of the Flatbush-Tompkins Church in Brooklyn asked Dr. Alfred Grant Walton, the pastor, who wrote "I've anchored my soul in the haven of rest." After consulting several indexes in his study, Dr. Walton exclaimed, "I'm wasting my time. An air-mail letter to Bradford Adams and I'll have my answer before next Sunday." And so he did. He had been given the first line of the chorus of the Gilmour hymn, "My Soul in Sad Exile Was Out on Life's Sea," written while Gilmour was organist at Ocean Grove in New Jersey.

Prof. J. William Jones, widely acclaimed for the Christmas Festival

Edward Bradford Adams, M.A., a resident of Alhambra, California, takes pride in his occupation—hymnologist. Readers of this periodical will recall his article on "Hymn-writing Families" which was widely acclaimed.

the Redlands University students have televised for several seasons, is a member of our Los Angeles Chapter of the Hymn Society. At one of our meetings he said to me, "I have another poser for you. Who were the two sisters who taught West Point cadets Sunday afternoons and wrote hymns?" I answered presently that the name was Warner. "Right, so far," he said. I continued, "One of them was Anna Bartlett Warner who wrote 'Jesus Loves Me.' The other sister was Susan Warner who wrote 'Jesus Bids Us Shine.' Dr. Jones said, 'I'll never try to put a poser to you ever again.'"

Early in December a few years back, my telephone brought a request from a Sunday-School teacher who knew my interest in hymns. She wished to use "Come to My Heart, Lord Jesus" in her class but couldn't locate it in any hymnal. She wondered if I could tell her the first line and the name of the author. I was able to give her the opening (for her words were those of the refrain), "Thou Didst Leave Thy Throne and Thy Kingly Crown." Also the name of the writer, Emily E. S. Elliott.

A minister, when requested to use "Face to Face" at a funeral service, came to me for information. I told him there is a first-line "Face to face with Christ my Saviour" but doubted if that was wanted. I preferred to think (and the sequel proved me right) Fanny Crosby's "Some Day the Silver Cord Will Break" was desired, as the chorus contained the words "And I Shall See Him Face to Face And Tell the Story Saved by Grace."

A guest-speaker, on Welsh Music at one of The Hymn Society sessions mentioned encountering a practice in Wales' countryside. Foot-travellers frequently passed the time as they hiked by singing. He said one American song was particularly popular but he couldn't recall either the song or the name of the author. I offered Charles H. Gabriel's "Glory-Song," which proved to be the correct one.

A season program of a local P.E.O. chapter planned a series on "Through the Years in Pasadena with ——." I agreed to fit Hymns into the scheme. When my month came around, I mentioned Carrie Jacobs Bond's "Perfect Day" and her day having been spent in Pasadena, although the song was composed at the Mission Inn in Riverside. Then I told of a woman thanking Ira D. Sankey for singing her father's hymn, "Sometime we'll understand." Then she asked if he knew who wrote it. He mentioned that he had never been able to find out the author's name. She said her father was the author. Sankey was happy to learn his name to be The Rev. Maxwell Cornelius, minister of the Pasadena Presbyterian Church from 1885 to 1889.

At the question period following my talk on Hymns at Pilgrim

Place in Claremont, my late-lamented friend Dr. Ralph Larkin stood and said he was curious to know if I ever heard of a hymn on which a druggist collaborated with a violinist. I replied that once a country druggist named Sanford Fillmore Bennett greeted his friend Joseph Webster as he entered the store with solicitude for his health. "How do you feel today, Joe?" "Not so good, but I'll be all right in the sweet by and by." Bennett exclaimed, "That's an idea for a hymn!" He picked up a pencil and, tearing off a bit of wrapping paper from the roll on the counter, shortly had scribbled three stanzas as well as a chorus. Then Webster reached under the counter where he had the habit of keeping his fiddle and presently had worked out a melody. Whereupon Bennett sang to Webster's accompaniment "There's a land that is fairer than day." A Mr. Crosby happened to be in the store at the time. He commented: "If you send that to the papers, I prophesy it will sweep the country like wild-fire."

Dr. Larkin stood again, saying "I thought I was the only person in this room that knew of the origin of 'Sweet By and By.' I'm terribly curious how you learned the story." I told him my sister fell heir to a hundred scrapbooks that belonged to a neighbor, and in one of these I had found the story.

I have a sizable collection (though not to be compared with the Benson Collection at Princeton or the McCutchan Collection at Claremont) of Hymnbooks and books about hymns. In one of them there is an index of first lines which includes the name of the hymn-writer when the editor knew it, otherwise he labelled it "Anon." In 104 of such, I have supplied the name.

Having just referred to Dr. McCutchan, let me add he was once guest speaker at a meeting of our Los Angeles Chapter of the Hymn Society. In the question period, I inquired which hymn lyric in his judgment was best, which melody and which combination. He replied that he could give one answer to the three questions, "O God, Our Help in Ages Past." I ventured the comment that I was sorry to hear him say that, for Isaac Watts wrote it "Our God, &c." His rejoinder was, "You can't expect me to go back on John Wesley!"

Notice

The Editor of The Hymn would appreciate hearing from readers who may be pursuing some particular interest in the broad field of hymnody. Correspondence may be directed to the Office of The Hymn Society of America, 475 Riverside Drive, New York 10027. It would be preferred that manuscripts not be sent until contact has been established.

A Note on "Mother Dear, O Pray for Me."

The hymn "Mother Dear, O pray for me," had gained notable popularity by the early years of the 20th century. With the growing finer standards in hymnody it was condemned by individuals and church music societies. Judged by the standards of what a "good hymn" should be, it was evaluated as poor in quality. However, personal or group censorship did not succeed in banning the hymn. It has been carried along through recent years by its appearance in novena booklets since at the time they were originally written, this was one Marian hymn that most congregations could be counted on to sing.

Many have sought the origin of the words and music of the hymn while others have settled for, "It must be a song of the Civil War era," and left it at that. The diligent ones generally met with a blank after finding it in the old reprints of the *Catholic Youth's Hymn Book* and the old editions of *St. Basil's Hymnal*. How far back it first appeared in these hymnals was not easily determined since few of the editions of the *St. Basil's Hymnal* before 1906 are available and even the 1885 edition of the *Catholic Youth's Hymn Book*, is hard to come by. Nonetheless the 1871 edition of the *Catholic Youth's Hymn Book* lists the hymn and it has only recently been determined that the hymn is in the 1889 edition, the first, of the *St. Basil's Hymnal*.

There is a significant difference in the ending of these two versions. The *St. Basil* ending is similar to that of the first part, but the *Catholic Youth's* gives a version reaching a high note to give climax to the melody. Which was the original? Did the editors of the *St. Basil's Hymnal* change the ending of the *Catholic Youth's* version in view of congregational singing? This is possible since the *Catholic Youth's* version is the earlier publication?

The Text

Some years ago the source of the text was discovered and this is discussed in *The Catholic Choirmaster*, June, 1956. Since this issue may not be readily available, it may be wise to summarize the findings. The hymn as we know it today is found in a collection of hymns for the Blessed Virgin sodalities, *The Sacred Wreath*. This hymnal section was also combined with a manual of prayers and devotions. *The Sacred Wreath* dates from 1844, went through several editions and a number of reprints. The edition of 1863 was given an appendix in a reprint of 1867 and it is here that the hymn is first found.

The hymn however, goes back to an earlier source. By one of those fortunate chance accidents that reward the researcher, the original version was found, the ballad, "Mother Dear, O pray for me," words and music by I. B. Wood-

bury, 1850. It was in *The Sacred Wreath* that the ballad was changed to the hymn. As has already been pointed out the first stanza has a number of changes but keeps the idea of the song. This will be explained shortly. The second stanza has only minor alterations and the third none at all.

The Melody

Before giving further consideration to the text it would be best to discuss the melody. The *Catholic Youth's Hymn Book* gives two melodies. The first the common melody and the other by A. Cull a popular hymn writer and arranger of the period. Both of these melodies have eluded the researcher for many years. In preparing the *Companion for American Catholic Hymnals*, now in its final stages, the author has searched through numerous old Catholic hymnals as well as others including hymns by Cull and a number of old but popular non-Catholic hymnals. Recently Sr. Mary Camilla's thesis, "*A Preliminary Survey of Roman Catholic Hymnals Published in the United States of America*" was made available, and the author culled its pages in hope of locating some hymnals that had not been examined. Several of these were mentioned in the thesis, as in the Congressional Library, but being of such early vintage they could not be located or sent because of their poor condition.

The case seemed hopeless save that Sr. Camilla had noted these items as having seen them in the Library of Congress. Fortunately Sister Camilla had recorded these call letters on her original cards and

it was possible to obtain some of them. In brief, it was in one of these, the *Peter's Catholic Harp*, 1863 edition, that the melody with the first stanza of the hymn was found. It was this first stanza underlying the music that *The Sacred Wreath* took and added two others from the original ballad. The editors of *The Sacred Wreath*, or probably Father Sourin, S.J., must have known the original ballad and made the cento. Note that the Peter's version is "Virgin Mother, O pray for me," which was changed to the original in *The Sacred Wreath*.

This explains the greater number of alterations in the first stanza. Actually this first stanza is part of a hymn which appears with two others on the following pages as three hymns were assigned for the melody. "Virgin Mother pray for me," approximates the thoughts of the ballad but judiciously cast them in another form. Meanwhile through the kindness of the Rev. Dr. Leonard Ellinwood of the Congressional Library it was possible to get the needed information concerning the *St. Basil's Hymnal* of 1889. The book could not be sent since it is in a state of decay. The reproduction of the old Peter's version shows, that the version in the *Catholic Youth's Hymn Book* was altered.

The following is one of the hymns referred to,

O Blessed Virgin, be so kind
And listen to my prayer;
In all my troubles may I find
And feel a mother's care.
At morn, or noon, at evenings
close,
My sighs shall pierce the air;

Upon thy bosom I'll repose,
And feel a mother's care.

Refrain
First four lines.

When rude temptations try my
heart,
And pleasures spreads her snare,
Thy loving aid shall heal the smart
And show a mother's care.
Vain should each earthly prospect
prove,
Still will I ne'er despair,
But trust me to a mother's love,
And feel a mother's care.

The origin of this popular melody and hymn of earlier years was in time lost sight of, and it is a coincidence that it was again located in the centenary year, 1963. For those interested in fine hymns, as is the writer, it may seem as "much ado about nothing," and an anniversary that had better remain uncelebrated. However, to the hymnologist it has significance in the history of American hymnody. Besides, for one seeking its origin over a period of many years it has the satisfaction akin to the proverbial finding of the needle in a haystack.

—J. VINCENT HIGGINSON
(Reprinted from *The Catholic Choirmaster*, December, 1963,
by permission.)

CONCERNING THE CONTENTS OF THIS ISSUE

The Editor and The Hymn Society of America present the material from Nancy White Thomas with a great deal of pride to our readers. Mrs. Thomas, wife of Dr. John Newton Thomas, of the Faculty of Union Theological Seminary of Richmond, Virginia, is a writer

and teacher in church music and related fields. She is the author of a Paper of The Hymn Society, Paper XXI, "The Philosophy of the Hymn."

The material contained in this issue of THE HYMN is copyrighted by The Hymn Society of America and its contents may not be produced without permission in writing from the Society and from the author. Mrs. Thomas intends to make further use of it at a later time when part or all of it will appear in book form.

The use of the Guide is recommended to all persons interested in hymns. Its inclusion in this issue of THE HYMN marks a new departure from the usual format of the periodical and is the first attempt on the part of the Society through its magazine to provide such material to the entire membership of The Hymn Society and all readers of its quarterly.

—George Litch Knight,
Interim Editor

Copies of "The Guide" will be available as a separate item among those listed in Hymn Society literature listings. Information regarding purchase may be had by writing to the President of The Hymn Society.

The Editor's sincere apologies must be expressed to Mrs. Thomas, who sent the manuscript of her article to New York at the beginning of the summer. Due to circumstances beyond the control of anyone the publication has been delayed long past its original date as scheduled with the author.

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Leonard Ellinwood and Anne Woodward Douglas
- XXIV. Addresses at the International Hymnological Conference, 1961**
- XXV. A Short Bibliography for the Study of Hymns**

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